

Freda E. C. 1895



AWAKE!
'TIS THE DAWN
(MORNING SONG)



DEDICATED TO
AND SUNG BY
FLORENCIO CONSTANTINO

WORDS AND MUSIC
BY
ANNIE ANDROS HAWLEY

M. WITMARK & SONS 75
NEW YORK CHICAGO LONDON PARIS

HUMANITIES REF
Early Sheet Music Collection

HUMANITIES REF
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A Song, - Full of Sunshine and Love

EVENING BRINGS REST AND YOU

With Violin or Cello *Obbligato ad lib.*

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Lyric by
EDNA STANTON WHALEY

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Male, Female or Mixed Voices, 15 cents each

Music by
F. H. BISHOP

Moderately slow

pp

When the sky in the East flames crim-son and gold In the light of the morn-ing sun, — When in

clear lilt-ing voice sweet song birds re-joice, Bid-ding wel-come to day just be-gun: — Then I

pass on my way to the la-bor of day, And your smile as we part thrills me through, — For it

short-ens the day till the light fades a-way, And eve-ning brings rest and you, — And

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Awake! 'Tis The Dawn.

Morning Song.

Words and Music
By ANNIE ANDROS HAWLEY.

Allegro moderato, non troppo.

Piano.

The musical score is written for voice and piano. It begins with a piano introduction in 3/4 time, marked *mf*. The piano part features arpeggiated chords and flowing sixteenth-note passages. The vocal melody enters in the second system with the lyrics "A - wake! 'tis the dawn,". The tempo is marked *f* (forte). The piano accompaniment includes a *rit.* (ritardando) section followed by a *f a tempo.* section. The third system continues the vocal melody with the lyrics "See! now the night de - part - - eth! Wake sleep - ers,". The piano accompaniment remains *mf* (mezzo-forte).

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Early Sheet Music Collection

wake! Wake! sleep - ers a - wake! a -

wake! a - wake! A - wake! for sa - ble night has now de -

ad lib.

cresc.

f colla voca.

part - - ed. A - wake! 'tis the

a tempo.

mf a tempo.

rit

dawn! A -

rit

Quasi Recit.

rit.

las! Be-fore the night hath fal-len, My love hath left me lone -

Moderato.

ly. But now 'tis the glo-rious day, And

we will roam to - - geth - - er. Oh,

Listesso tempo.

Come, come to the hills, Oh!

cresc. poco a poco.

Come, come to the hills. For

Maestoso. ff.

life, for life and love, our hearts are

Moderato.

thrill - - ing with rap - - ture, The

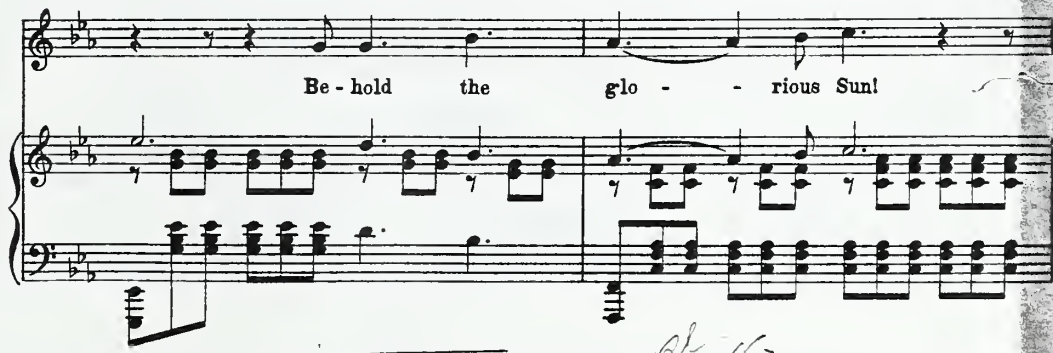
lark, her - ald of the morn,



Now to high Heav'n doth soar,



Be - hold the glo - rious Sun!



Rul - er of day! 'Tis



life! — 'tis life! — 'tis life that fills our hearts with rap -

ad lib.

colla voca.

Tempo I.

ture!

mf

A - wake! 'tis the dawn!

rit *f*

mf

See! now the night de - part - - eth! Wake! sleep - ers

mf

Wake! Wake! sleep - ers a - wake! A -

The first system contains measures 1 through 4. The vocal line begins with a whole note 'wake!', followed by a half note 'Wake!', and then a triplet of eighth notes 'sleep - ers a - wake!'. The piano accompaniment features a continuous eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. Measure 4 ends with a fermata over the vocal note 'A'.

wake! a - wake! a - wake! for sa-ble night has now de -

ad lib.
cresc.
f colla voca.

The second system contains measures 5 through 8. The vocal line has 'wake!' (measure 5), 'a - wake!' (measure 6), and 'a - wake!' (measure 7), followed by 'for sa-ble night has now de -' (measure 8). The piano accompaniment continues with the eighth-note pattern. Measure 7 includes the instruction 'ad lib.' above the vocal line. Measure 6 has 'cresc.' above the piano part, and measure 7 has 'f colla voca.' above the piano part. Measure 8 ends with a fermata over the vocal note 'de'.

part - ed, A - wake! 'tis the

a tempo.
mf a tempo.
rit.

The third system contains measures 9 through 12. The vocal line has 'part - ed,' (measure 9), 'A - wake!' (measure 10), and ''tis the' (measure 11). The piano accompaniment continues with the eighth-note pattern. Measure 9 has 'a tempo.' above the vocal line. Measure 10 has 'mf a tempo.' above the piano part. Measure 11 has 'rit.' above the vocal line. Measure 12 ends with a fermata over the vocal note 'the'.

dawn!

The fourth system contains measures 13 through 16. The vocal line has 'dawn!' (measure 13). The piano accompaniment continues with the eighth-note pattern. Measure 13 has a fermata over the vocal note 'dawn!'. The system ends with a double bar line in measure 16.

SONG FOR YOU

Music by
ERNEST R. BALL

you, Each pearl a mem-o-ry — Or
now, Of love you had for me. — Each
to — bear us — to the end, — Ad
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Quartets for Male, Female and Mixed Voices.

S REST AND YOU

Music by
F. H. BISHOP

In the light of the morn-ing sun, — Who in
the wel-come to day just be-gun. — Then
your smile as we part thrills me through, — For it
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Quartets for Male, Female and Mixed Voices.

THERE'S A LONG, LONG TRAIL

Lyric by
STODDARD KING

Music by
ZO. ELLIOTT

Evenly with much expression
There's a long, long trail a-wind-ing in to the land of my
dreams, — Where the night-in-gales are sing-ing And a white moon
beams. — There's a long, long night of wait-ing — Un-till my
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Quartets for Male, Female and Mixed Voices.

Too-ra-loo-ra-loo-rai THAT'S AN IRISH LULLABY

Lyric and Music by J. R. SHANNON

Smoothly with much expression
"Too-ra-loo-ra-loo-rai, — Too-ra-loo-rai — li
mp in time
Too-ra-loo-ra-loo-rai, — Hush now, don't you cry!
Too-ra-loo-ra-loo-rai, — Too-ra-loo-rai —
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